

6. Rediscovery of the Creative Function of History

Eclecticism or Synthesis?

1-general criticism of post war neo-technicism and its reactions

-America

-Vincent Scully: The Nature of Classic Art 1957

-Robert Venturi: Complexity and Contradiction in Architecture 1966

ambiguity

the double functioning element

the conventional element

contradiction adopted, contradiction juxtaposed

inside and outside

the difficult *whole*

what is the *whole*?

the ugly and the ordinary- the decorated shed and the duck

the lesson of mannerism, the lesson of pop art

less is more (Mies)--less is a bore (Venturi)

- The New York Five 1972 (Peter Eisenmann Michael Graves John Hejduk Richard Meier Charles Gwathmey), modernism as scenery, neo-modernism „the Whites”

- Charles Moore, Robert A. M. Stern, Romaldo Giurgola, history as scenery, neo-historicism „the Greys”

-Rem Koolhaas: Delirious New York 1978

-speculative populism, consumerism on both sides

-Europe

-Manfredo Tafuri (see in lecture 5) left wing, marxist analysis and criticism

-Aldo Rossi: The Architecture of the City 1966

theory and practice together, the lesson of the evolution of the city in history, italian neo-rationalism, reference to italian fascist architecture

-Charles Jencks: The Language of Post Modern Architecture 1977

-AD the „Architectural Design”, contemporary forum of the discourse

Innovation and Imitation AD 9/10-1988 „radical eclecticism”

The New Modern Aesthetic AD Profile 1990

- semiotics, the language analogy and its limits
- OMA 1975 Rem Koolhaas journalism and pragmatism in urbanism
- Robert Krier, Leon Krier, examples of historical methods of composition, typologism, references to ideal projects of Renaissance and Enlightenment, influence of French utopists (Ledoux, Boullée)
- Swiss architects in Ticino, Bruno Reichlin, Fabio Reinhart

2-history as a creative force, in practice and reflection

- Louis Kahn (oeuvre 1950-1974)
 - silence and light
 - the universal and the eternal
 - the institution, as basic unit of human cooperation and organisation
 - the building should be „what it wants to be”
 - insight in the secrets of creation, essence, excellence
 - the tectonic unity of space and structure
 - the integrity of form
 - monumentality and archaism
- synthesis, the evidence of built form, the *whole*
- „belief is the sine qua non of excellence” (necessary precondition)
- turning away from the simple novelty, towards immanent laws of architecture (the end of two centuries of Sturm und Drang attitude?)

3. -the lesson of Jozef Plecnik from the early 20. century, idea of „architectura perennis”

4. -great oeuvres of the period, beyond the aporetic dilemma of modernism or historicism

- Sigurd Lewerentz,(Swedish) the timeless constructive spirit
- Carlo Scarpa,(Italian) the detail as essential
- Jorn Utzon,(Danish) the art of assembling the elements